

FANFARE
Records

LP 35-135

DUKE ELLINGTON
and his orchestra

Aquarium Restaurant NYC

October 11, 1946 --- October 25, 1946

Broadcast Recordings



never before
released
instrumental ballads



LP 35-135

FANFARE

RECORDS

580 Jann Ave Opa-Locka, Florida, U.S.A. 33054

DUKE

ELLINGTON and his orchestra

October 25-1946

At the
Aquarium Restaurant
New York City, N.Y.

21:00

A GARDEN IN THE RAIN
THE WHOLE WORLD IS SINGING MY SONG SIDE 1
JENNY
THE THINGS WE DID LAST SUMMER
RUGGED ROMEO
C JAM BLUES
THINGS AIN'T WHAT THEY USED TO BE

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DUKE

ELLINGTON and his orchestra

At the
Aquarium Restaurant
New York City, N.Y.

21:00

LOVE LETTERS
I'LL BUY THAT DREAM SIDE 2
9:20 SPECIAL
SQUEEZE ME
IN A MELLO TONE
THIS IS ALWAYS
BODY AND SOUL

DUKE ELLINGTON & his famous orchestra

Live from the Aquirum Restaurant N.Y.C.

October 25-1946 October 11-1946

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Aquarium Restaurant New York City
October 25, 1946

A GARDEN IN THE RAIN (Hodges)
THE WHOLE WORLD IS SINGING MY SONG (Carney)
JENNY
THE THINGS WE DID LAST SUMMER (Brown)
RUGGED ROADO
C JAM BLUES
THINGS AIN'T WHAT THEY USED TO BE ... CLOSING

21.00

21.00

Aquarium Restaurant New York City
October 11, 1946

LOVE LETTERS (Brown)
I'LL BUY THAT DREAM (Carney)
9-20 SPECIAL
SQUEEZE ME (Hines)
IN A MELLO TONE
THIS IS ALWAYS (Baker)
BODY AND SOUL ... CLOSING



There is excellent arrangement here ... listen to "Jenny" with Harold Baker, then Carney, then Hamilton, over Sonny Green's solo, bass, and "The Things We Did Last Summer," with Brown's solo, vocal form, Lawrence Brown might well be the greatest trombonist in jazz. You disagree? All right, name me five guys who were better. I'll wait. After "Rugged Romeo" with Cal Anderson, Duke's soft-morn "C Jam Blues" gets a polite rendition, while Frank Gardner calls an "embellish" performance. Whatever, Frank's top topped throughout.

The October 25 date closes with "Things Ain't What They Used To Be," and well you dig Brown here! To quote Ed McDonough, brother of Jack McDonough who was president of the Duke Ellington Society in New York for many years: "Duke and Brown's music always left Ed speechless."

"That Duke could play locally is shown here on the October 11 date with "Love Letters," with Brown on top to be quiet and listen. Ed) and "I'll Buy That Dream," with Carney. Then Duke steps into a Blues groove in "9-20 Special," and cashes Al Sears on tomorrow before Sears went into the rock phase and became a "Big Al" Sears, he takes a confused and comfortable way.

"Squeeze Me" was always Ray Hanco's vehicle and he drives pleasantly through it. I like his "Love Ranger" into an horn and of course, there's one Hodges. Who there ever a better solo than Johnny? No, there wasn't, so don't go looking. "Maintenance," another Duke's standard, seems to come on later here than on the commercial recording as though the horns, familiar with the arrangement, were livelier.

A name associated with Charlie Parker and Earl Coleman, "This Is Always," showcases the fat tone of Baker's horn. There is an unrecognition of intent. Harold "Shorty" Baker, a man on the scene for a lot of years and never really gone by day.

The mishap to the Oct. 11 date is "Body and Soul" and Duke takes it as a jinx. For the same, this is a breakthrough date for the band does well, very well. Could this be far from another date? Possible ... there seems to be a different audience sound. I will, whatever the date. Ellington gives you one before any, comments even those who thought Duke was just an average piano, and Baker then trades into with Jimmy Hamilton, a solo that benefits both players. Al Sears keeps it going and unfortunately, time runs out. Time always runs out.

Time ran out on Duke, too, but not before the established himself as America's greatest composer. Over the years his band may have changed its personnel, but the way Duke could have given the boys the classified section of the Flamingo, N.Y. phone book and they would have made it being Duke, you never know much.

BILL ESPOSITO

One thing you have to keep in mind about Duke Ellington was that he was the leader of a big band in the big band era. Indeed, Duke presided the last days of the big band and was still going strong when the salad was gone.

But back to the point here and that's Duke being the leader of a band. As such, he had to juggle the talents and talents of all musicians and play accordingly. When Duke and the talk appeared, either on stage or in a supper club or wherever, they had to get a hit commercial.

Now I know that well kill a few Ellington buff, especially those affected years who consider themselves full citizens by speaking of Ellington as "Edward," but let us face it frankly, everyone Duke played it could not be "Wain Stern," or any other Ragswayer you might care to mention.

"LP shows off Duke in a pair of broadcasts from New York City's Aquarium Restaurant, an eatery that is now more but was then on Broadway 7th Ave off the 125th St. The date is the fall of 1946, October 11 and 26, just after Ellington left RCA Victor records and signed on with Mercury. As I recall, he had several dates in the New York City area and I remember picking up on several of them in the Aquarium restaurant at the end of the bar and trying to get a close as possible to the band.

This was a good band—did Ellington ever have a bad one?—and included Duke's star players, Johnny Hodges, Ray Nance, Harry Carney ... Oscar Pettiford was on bass and the Duke still had Freddie Gray with him on guitar. The women section included Tati Jordan, Harold Baker and Cal Anderson and behind the hornists, Lawrence Brown are trombonists Claude Jones and Wilbur DeFaria, Joe Newman, the bebop "Frisco Sam" was with him in those days but he got on these dates according to researcher and jazz historian Frank Gottlieb. Nance had left the band by October of 1946, and for a long time, died in 1945. He was never replaced in the band, indeed, who could replace him?

The dates, with Carney and Hodges, are a total gem ... Russ Prosser, Al Sears and Jimmy Hamilton, go ahead and find a better real introduction.

If you need to know why we are discussing the Oct. 25 date first, that's how I listened to the tape ... and ask you, if you are going to listen to Ellington, why not start with Hodges? You can go from here on "Garden In The Rain," a pretty nice mellow lambo by the Four Aces in the 1950's. And then you go to "The Whole World Is Singing My Song," with the dependable Carney and you listen to the man himself on piano! When have you heard Duke in the ballroom? The Pat Astor Session? When have you heard Duke in play Tin Pan Alley material?

This set of LPs comes in a great collection of over three thousand hours of recordings that has been assembled, in many cases, with the help of the performing contract themselves.

Special care has been taken to preserve the original sound quality of the primary source material. Some facilities & integrity are of a production, are here consistently reflected from the best of electronic technology.

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PRODUCER'S NOTE: It is commonly the policy of FANFARE RECORDS to issue vintage broadcast material with annotations which make the listener more aware of the music. In this case, the notes that are included here, would have been included in the original broadcast, but they were removed at the request of the performer. It is our policy to include them in this set, as they are an important part of the history of the music. The results are some very interesting and valuable insights, of some very unusual songs for the Ellington band.

Mr. Ellington was born and raised in Washington, D.C., and in 1918 was the youngest of five children in a family of nine. He was educated at the Armstrong Institute for the Deaf and Blind, and later at the University of Pennsylvania. He was a member of the Phi Kappa Psi Fraternity and the Phi Kappa Psi Fraternity. He was a member of the Phi Kappa Psi Fraternity and the Phi Kappa Psi Fraternity. He was a member of the Phi Kappa Psi Fraternity and the Phi Kappa Psi Fraternity.